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- 5.) Sprache { Allgemeines über des Autors Sprache und Stil.
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- { Dialog { zwischen zwei oder mehreren Perso-
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 dramatisch,
 Chorsprechen, u.s.w.
- { Monolog, Tropen, Vocabular, u.s.w.
- 6.) Zusammenfassung { Eindruck des ganzen Werkes, Einfluss
 auf Literatur und Leben. Analyse
 vom soziologischen und psycholog-
 ischen Standpunkt.
 Bedeutung des Werkes, u.s.w.—

CHARLES HART HANDSCHIN.

Miami University, August, 1908.

HENRIK IBSEN'S Brand. Et dramatisk Dig. Edited with Introduction and Notes by Julius E. Olson. John Anderson Publishing Company, Chicago, 1908. pp. LVI + 341.

When the John Anderson Company in the fall of 1905 published the present writer's annotated edition of Björnson's *Synnöve Solbakken* I took occasion to note the fact in the Preface of that volume that it was the first Scandinavian text to be published in this country thus equipped with introduction and notes for use in school and college. It is an encouraging sign that the same enterprising publisher has seen fit, within a comparatively short time, to supply us with another text similarly equipped. We are thus at once put upon a far better basis for the teaching of Norwegian in our American colleges than we have ever been before. Nor is Swedish to be neglected. The H. W. Wilson Company of Minneapolis published in November, 1907, a *Swedish Grammar and Reader* for beginners which is far more serviceable for American students than any of the Swedish grammars previously in existence. The editor is J. C. Carlson, formerly Professor of Scandinavian Languages and Literatures in Minnesota University. I take pleasure in announcing also that my much belated edition of Tegnér's *Frithjofs Saga* is now announced by the publishers, The Engberg-Holmberg Publishing Company of Chicago, as ready for issue in June. This edition will be supplied with notes, an introduction on the genesis of Tegnér's great masterpiece and a complete bibliography of translations.

In the whole field of recent Scandinavian literature there is no work of which we welcome more gladly a critical edition at this time than Ibsen's *Brand*. As Ibsen's works are coming to be more generally read and better understood, the significance of *Brand* for a proper understanding of Ibsen's whole authorship is beginning to be appreciated. While *Brand*, owing in part to its linguistic difficulties, has not been read much in college classes in Norwegian in this country, it is hoped that hereafter no course that extends into the second year will fail to include the study of Olson's edition of *Brand*, and in lecture courses upon Ibsen's life and his earlier works the student might very well use this edition of *Brand* as a hand-book. Professor Olson has had over twenty years' experience as a teacher of Norwegian in an American university and he has during most of that time conducted courses in *Brand*. He should therefore be qualified in an especial degree for the task which he has undertaken; and it pleases me greatly to say that he has done a most painstaking work and given us an edition that in every way meets the requirements of present scholarship, both as to the study of Ibsen it offers and as to the general make-up of the edition.

In the introduction the editor discusses those elements in Ibsen's early life and training which are of value to the student in the study of *Brand*. He thereupon gives an account of the particular situation and the personal experience of which the drama is an outgrowth, concluding with an interpretation of the general theme and purpose of the great masterpiece. Interpretative discussion is also embodied in considerable part in the notes upon difficult passages, especially upon the last pages of the drama where the text is annotated almost line for line. The introduction and notes give evidence of careful study of the poem, and it will not be too much to say that there has not been heretofore published a commentary on *Brand* which shows a better insight into the meaning of the poem or offers a saner interpretation of its difficulties than the editor's Introduction, pages XXXIX-LVI and notes, pages 333-341.

It has been the editor's special care, first of all, to present a reliable text, free from the errors and misprints of earlier editions of the drama. This was highly desirable inasmuch as Ibsen, painfully careful as he was of first editions, rarely gave any attention to new editions of his works, and the editor has discovered that "all the editions of *Brand* that have appeared during the last twenty-five years contain a number of misprints." *Brand* was the first of Ibsen's works issued by Hegel in Copenhagen, and it was at this time that the author began to take especial pains in the reading of proofs; but in the following

three editions numerous errors crept in. Ibsen at this time wrote to the publisher calling attention to these, and in 1868 there was issued the fifth edition, which is said to be free from errors, while a sixth followed in 1871, in which the orthography was changed to accord with the recommendations made by the Stockholm Congress of 1869. The editor's text has been based upon these two editions, except that where Ibsen himself changed his orthography in his later works, these changes have been adopted according to the Memorial Edition (16th) of 1907.¹ Among errors that have been especially troublesome may be noted page 72, line 12, *som skraemmer sjaelen*, corrected to *some skæmmer sjaelen*; page 78, line 3, *går end det største udenom*, corrected to *går en det største udenom*, and 158 line 10 *hanekjælken* corrected to *hanebjælken*. It is gratifying that the editor has been able to discover and weed out these and many other errors of earlier printed editions.

I have found very few misprints in the present text. There is a rather unfortunate one on page 76, where a line *i skyggen under bræens brem*—has been dropped out after line 21, line 24 appearing in its stead, and again a second time in its proper place in the second following line. On page 101, line 12, “sa” appears twice for *så*, and on page 283, note 57-14, *sore* should be *store*. On page 308, note 136:23-26 should be 136:22-26, I take it; and on page 307 note to 124:16 comes before note to 124:14. It is clearly also a misprint when on page 327, note to 249:25, King Harald the Fairhaired is said to have ruled in Norway from 860 to 930 instead of 872 to 930.²

The text is fully annotated, seventy-two pages being devoted to notes alone. An especially excellent feature of these is the use made of Ibsen's own *Letters*, and such works as Jager's *Henrik Ibsen* and Paulson's *Samliv med Ibsen*, to bring out the biographical and the local-historical background of the drama, which is so essential to a proper understanding of *Brand*, as of *Peer Gynt*. Such are, e.g., the notes to 27:21-26, 27:27, 35, 87:4, 108:3-6, 114:5; 187:24; 188:7; etc. The care which the author has given the Notes is evidenced in the discussions to such lines as: *lidt lysten efter nat-verd-svalgen* (28:26), and *der blir en frossen som is-tap-kallen over fossen* (68:10). I do not wish to find fault where the work has been so excellently done, but I miss in some cases a note where the text clearly calls for one or where a reference would have been

¹ For errors of the 10th edition, which have found their way into translations also, see Preface V and notes to 72:12 and 78:3-4.

² Minor misprints occur as follows: p. 171, line 30; p. 270 in line 3 of note 14:11; p. 290, in line 4 of note 73:3; p. 294 in note 78:9; and p. 296 in note 83:13. On page XXXVIII, line 1 in the note, ‘seems’ was evidently intended to be ‘seemed’.

of aid to the student. Thus on page 274, note to lines 12-14 a reference to Ibsen's Petition to King Charles dated at Rome April 15th, 1866, would have been in place. Other similar cases are page 31, lines 21-22 (Letter 79), page 81, lines 9-10 (cf. *Peer Gynt*, 246, 8, 3d ed.) and page 10, line 11 (cf. *Catilina*; first line), page 22, line 23, and page 24, lines 8-9, on the expression *med löv om hat*. Compare the expression *med vin löv i håret* in *Hedda Gabler*, pp. 144 and 191 and Professor Dietrichson's most interesting comment on this in *Svundne Tider*. But these are little things.

We welcome heartily this new addition to our working material, and hope that Professor Olson will find opportunity in the near future to present in a similar edition the results of his work on Kielland's *Skipper Worse*.

GEORGE T. FLOM.

University of Iowa, April 16, 1909.

THE POETRY OF CHAUCER. By Robert Kilburn Root, Ph.D. Boston. Houghton, Mifflin and Company, 1906. Pp. viii, 298.

Chaucerian research, accompanied by a fuller appreciation of the poet, has made seven league strides since a reviewer of Ward's *Chaucer* in 1880 wrote, "We can hardly expect anything more will be known of Geoffrey Chaucer than we now know." Increasing attention has been paid to him not only in the graduate seminaries but also among scholars and readers in general. Dr. Root's aim, as expressed in his Preface, has been "to render accessible to the readers of Chaucer the fruits of these investigations, in so far as they induce to a fuller appreciation of the poet and his work," and he appears to have placed his shaft fairly within the clout.

The opening chapter is devoted to a description of "Chaucer's England," and puts clearly before the reader the distinction between the mediæval point of view and that of the Renaissance, closing with a hasty review of "the great movements of the fourteenth century, political, social, religious, and literary," in order that we may more clearly see "in what sort of a world Chaucer lived and worked." Perhaps the most interesting chapter is the second, having as its subject the poet himself, and being concerned with the poet's sources and with "what may be called his philosophy of life." Those who are but beginning the study of Chaucer will gain a fuller appreciation of the chapter if they will postpone the reading of it until they

¹ *Westminster Review*, LVIII, 308.